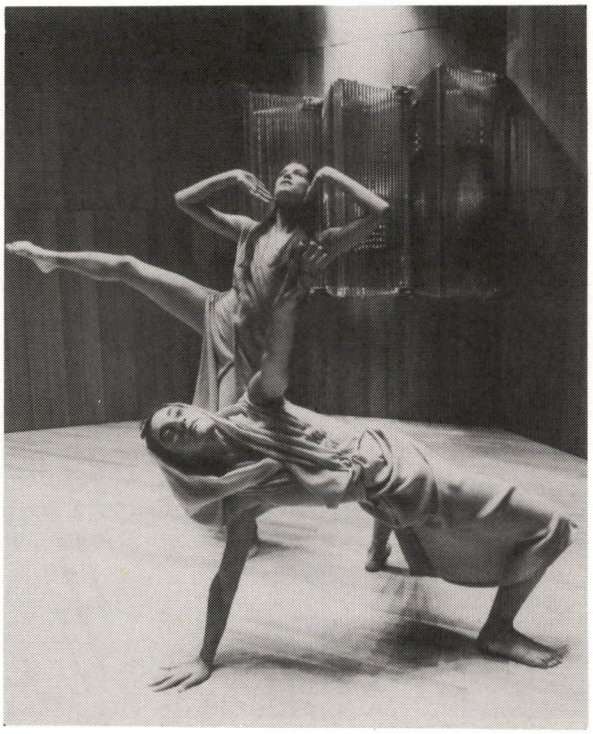
SACRED DANCE GUILD
JOURNAL
SPRING 1992
VOLUME 34, NUMBER 3

Come One, Come All to Festival '92!

"Discovering New Worlds: Within - Without"

The Potomac Chapter of the Sacred Dance Guild presents the National Sacred Dance Guild Festival "Discovering New Worlds: Within —Without" an interfaith, intercultural exploration JUNE 23-28, 1992 on the spacious campus of the Episcopal High School in Alexandria, Virginia.



Avodah Dance Ensemble is one of the dance groups which will play a major role at Festival '92.

1992, the Age of Discovery. The theme for this year's festival is "Discovering New Worlds, Within—Without" and we are seeking to make it a week of discovery, of deepening, of fun and frolic, of reflection, of DANCIN'!

We have gathered a host of professional, talented and diverse artists to lead us through this journey. All parts of this 5-day extravaganza will be united by this theme of "discovery."

This journey will involve high quality dance technique (ballet, modern, African, yoga) taught at all levels, celebrations and studies of different ethnic and religious traditions, long and short term workshops in areas such as women's spirituality, the history of dance in relationship to religion, gospel, ritual making, choreography and improvisation, dance for senior citizens, dance for children, dance and signing, repertory, aquatic movement, Hispanic dance, integrating dance into liturgical settings and a special forum on working with clergy and congregations. There will also be a film series (original Martha Graham films), "chill out times," free time, opportunities to tour national religious sites and sacred spaces, faculty and company performances, choreographic "sharing times" and regular evening closure and ritual.

As the curriculum committee has planned this festival, we have been very cognizant of needs for intensive work as well as time for reflection and relaxation. We hope the schedule allows for both, and will also provide opportunities for each participant to "discover new worlds," both within the soul and in the world. We want to make it clear that, though the schedule is packed full of opportunities, each individual can choose what to participate in, and what not to. The grounds are pastoral and the location lends itself to reflection. We urge everyone to take advantage of the riches of the surroundings but not to try and do everything!

We are especially excited about this year's faculty. We have tried to branch out in some new directions, especially in the inter-faith and intercultural experience. The Washington metropolitan area is so rich in talent and diversity and we have tried to tap this wealth for your benefit, especially in our part-time faculty.

Our faculty includes:

The Avodah Dance Ensemble: "This dynamic New York based company uses Jewish themes as an impetus for movement for dance - for visual expressions of what is in the heart."

*Linda Kent, former soloist with the Paul Taylor Dance Co. and the Alvin Ailey Dance Co. Currently on faculty at the Julliard School.

*JoAnne Tucker, Ph.D., choreographer and director of the Avodah Dance Ensemble. Co-author of *Torah in Motion: Creating Dance Midrash.* Avodah will lead us in worship, master classes, workshops and will perform Friday evening with the KanKouran West African Company.

KanKouran West African Dance Company: This nationally renowned company performs regularly at the Kennedy Center amidst high praise and kudos. Filled with energy and power!

*Assane Konte, artistic director and teacher has led this company into national renown. Assane and his company will teach master classes daily and perform on Friday evening with the Avodah Dance Ensemble.

Cynthia Winton-Henry is well known and loved by the Sacred Dance Guild. An experienced dance educator, performer, choreographer, communicator and consultant, she has worked for 14 years teaching the relationship of physicality to spirituality and intellect. She is on the faculty at Pacific School of Religion in Berkeley, California and is an ordained minister in

continued on page 2

Executive Board
President: Pam Gwozdz
Vice-President: Sr. Margaret Marszal, H.M.
Recording Secretary: Marilyn Freas
Corresponding Secretary: Annie Zahradnik
Treasurer: Sr. Barbara Eppich, OSU
Membership Director: Carla Kramer
Program Director: Ann Slesinger
Journal Editor: Toni' Intravaia
Director of Regions and Chapters: JoAn Huff
Publicity Director: Elsie Keeffe
Resource Director: Joyce Smillie
Archivist: Mary Johnson

Directors-at-Large:
1989-1992 Jeannine Bunyan, Forrest Coggan, Kathryn Mihelick
1990-1993 Susan Cole, Carolyn Moon, Sybille Volz
1991-1994 Martha Fairbank, Fran Delaney, Lana Spraker

The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Pam Gwozdz, 8240 Bellflower Rd., Mentor, OH 44060. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. ©1992 Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328

Individual subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: Regular (U.S. and Canada) $22 for one year, $40 for two years; Student or Senior $16 for one year; Overseas $30 for one year, $47 for two years; Group $60; Sponsor $100; Life $400. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1986) available separately for $7.50; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 8240 Bellflower Rd., Mentor, OH 44060

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

Festival *(continued from page 1)*

the Christian Church (Disciples of Christ). Along with Phil Porter, she co-directs WING IT! Performance Ensemble. Cynthia will lead daily choreography and improvisation workshops with Phil, coordinate evening closure and ritual times, offer a children's workshop, perform in the faculty concert, and be a general consultant, leader and presence.

Phil Porter is also well known and popular with the Sacred Dance Guild. A dancer, choreographer, composer, writer, and designer, he co-directs WING IT! with Cynthia Winton-Henry, performs his one-person show *Sermonettes and Scandals*, and has written and designed a book of the same name. He owns a graphic design firm, designs costumes, creates textile artwork, and composes music for congregational singing.

Phil will lead daily choreography and improvisation workshops with Cynthia, offer one-time workshops related to costume design and congregational singing and dance, be a general consultant, leader and presence, and perform during the faculty concert.

Diane Apostolos-Cappadona, Ph.D., is a professional lecturer in Religion and Arts at Georgetown University and Pacific School of Religion. She is an author and scholar who will bring expertise in the areas of Dance and World Religions, and has served as a consultant in the curriculum process.

Diane will present a series on the "History of Dance in Relationship to Religion" and "Women's Spirituality and Dance" as well as offer a film series of original Martha Graham classics.

Part-time Faculty includes:

The Rev. J. Bruce Stewart, director, Center for Liturgy and the Arts, Annandale, VA, will teach entry-level dance.

Sandra Kammann, director, Unitarian Universalist Regional Dance Ensemble, will teach "all-level healthy" technique, offer workshops and serve as performance coordinator.

The Rev. Kathleen Kline-Chesson, Pastor and dance faculty, The Episcopal High School, will teach and co-ordinate the morning meditation.

Gwen Spear Meng, Dance Faculty at Old Dominion University, will teach intermediate level modern dance.

Maida Withers, Dance Faculty, George Washington University and artistic director of "Dance Construction Co." will teach advanced modern dance.

Linda Kent from Avodah will teach an advanced modern master class on Friday.

Mary Craighill, artistic director, choreographer, St. Mark's Dance Co. will teach the Repertory Workshop.

Jociele Nordwall, dance director, Mt. Vernon United Methodist Church, will teach aquatic dance.

Sally Moravitz will teach Movement for Seniors.

Edna Duffy will teach gospel dance.

Joyce Day will teach Mexican Indian Folk Dance.

Mary Jane Wolbers will teach "The Kinetic You: Within-Without". Advanced-Intermediate Ballet will also be offered. Faculty still pending.

In addition to a marvelous faculty, we have a wonderful facility in which to dance, dream and discover. The campus of the Episcopal High School is 140 wooded acres located just 17 minutes from the nation's capital. It is a very safe and secure environment boasting wonderful sprung wood dance spaces, banquet facilities, new dormitories for living and LOTS OF SPACE! Everything we need is right there on the campus, but just across the "woods" is a mall with every variety of store necessary for survival. We invite you to come and enjoy the surroundings, enjoy the fellowship of other dancers who are interested in "discovering," to be enlivened by the spirit and challenged by the new worlds that call to us. Please call us (Kathleen Kline-Chesson at 301-248-1430 or Anne Slesinger at 703-273-1937) if you have any questions, concerns, or special needs. You may want to add an extra day or two at the beginning or end of your stay and see the historic sites!

Please note these changes from the original publicity:

1. The banquet has been changed to Wednesday evening and the faculty concert to Saturday evening.

2. The Annual Meeting will also be on Wednesday the 24th.

3. Shuttle service will not be available from Dulles Airport to the Festival grounds. People who arrive at Dulles may take a shuttle to National Airport ($14) where we will have regular shuttles to the festival site. If at all possible in making flight arrangements, National Airport is the most accessible.

NEED MONEY TO ATTEND FESTIVAL '92? Why not ask your local churches, parishes, community organizations where you have danced or taught to sponsor you. Any amount would help and you might be surprised at their generosity.

Editorial

"Discovering New Worlds Within — Without" brought to the *Journal* a small preview of the excitement that awaits the members of the Sacred Dance Guild as they prepare to participate in Festival '92 in Alexandria. This preview should urge all members to get their reservations in as soon as possible.

A heartfelt Thank You to Kathleen Henry from Massachusetts, who has volunteered to be our Directory 1992-1993 Editor.

Another ad and appeal is being answered with the finished video from Festival '91. Please write SDG President Pam Gwozdz at 8240 Bellflower Rd, Mentor, OH 44060 and enclose $$19.95 plus $3.00 postage and handling for each tape.

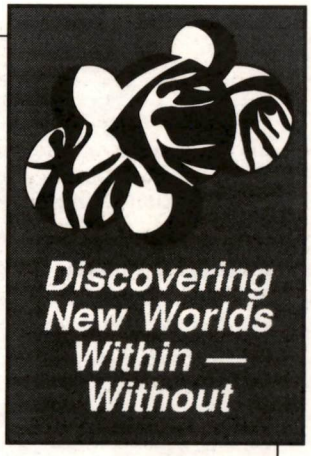
As your editor has been working on Volume II of *And We Have Danced*, it is obvious that through the twenty years there have been many typos. Thank you for being so patient with "tiny" print, "illegible" reproduction, "giant" mistakes and those typos. But with that apology also comes a plea for pictures from SDG members and pictures from the various Festivals and Workshops. It is true that a picture represents many words; send them in.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Note deadlines of August 15, November 15, and March 15.

The theme for our Fall issue, "Did We Discover New Worlds Within and Without" will give a review of the '92 Festival and the various workshops over the summer.

As I sit here I am aware that we are all part of the Lenten Season that will blossom into Easter as we dance "From Ashes to Easter."

In This Issue



National Sacred Dance Guild Festival 1
President's Message 3
Editorial 3
Discovering New Worlds Within - Without
Potomac Chapter Honors Thimy 4
KanKouran West African Dance Company 5
Avodah Dance Ensemble 6
In the Beginning — There Was Dance *by Carla DeSola* 7
Still Mixed Attitude to Dance in Church *by Sally Tripp* 7
Liturgical Dance *by Loretta Manzara* 8
In Memoriam
Ruth Rayton Ford 6
Teresina 9
Letters to the Editor 8
Report from the Nominating Committee 9
Sacred Dance Guild Activities 10
Memos from the Executive Board Meeting 11
Calendar of Dance Workshops 12

Journal Contributors: Toni' Intravaia, Editor; Joann Flanigan, Editorial Staff; '92 Festival Committee; Carla DeSola; Loretta Manzara; Sally Tripp

Typesetting/Design: Stoub Graphics

President's Message

It was a spring evening, April 17, 1991, as I drove my parents' car into their garage. A voice within me said "Dance in your father's sacred space." Two days before, I had just returned from the Sacred Dance Guild Board meeting in Connecticut. On April 16, I called my mother and father to say hello. All was well. Later that afternoon, my dad went out to mow the lawn and had a massive heart attack. By early that evening, as I drove to Akron, I realized that my life had changed.

Being an only child, I breathed deep the responsibility of caring for my mother and father. For three years, my mother had been ill with a painfully ailing back; my father was her caretaker. Now, as my father lay helpless in the hospital, caring for both of them fell to me. I was frightened.

It was the power of God moving within my heart, soul, my very center that drew me that night to dance in his sacred space. After I put my mother to bed, I walked outside. A breeze blew the wind chimes. I stopped to look up at the crescent moon and felt the Spirit of God. I walked to my Dad's sacred space: his garage. There was the lawn mower — a neighbor had brought it back from the front lawn — the last object my father had touched. I could feel his energy, God's energy...my energy. I began to drum and to dance. I became a bridge between my father and eternity.... Words fail to express the empowering, the love. I became a bridge to heal and to let go.

That dance carried me forward, to the hospital the next day, to anoint my father not with holy oil but with a daughter's tears. As I was praying over my unconscious father, his eyes opened (the first sign of consciousness he had shown). I smiled through the tears, told him we loved him, that I would take care of Mom, and to do what he needed to do.... An hour later he died.

I know it was the grace and power of the Dance that centered me, spoke to me, enabled me to move in the most sacred dance I have ever danced. It allowed me to make decisions that were healthy and life-giving for my family and for me. My daughter Mindy and I danced "Eagle's Wings" at the funeral. When the funeral director asked about an organization for donations in my father's memory, my husband suggested the Heart Association, but I said, "The Sacred Dance Guild." Because of that decision, my father's name, Alfred F. Bittner, is on a memorial endowment fund. I now realize that in my love for the Dance, for my father and for the Guild, his name lives on.

This is my story. I know I share it with all of you, for the power of Dance and the reclaiming of that power is to know how to move, strong but gentle, forward yet connected with the past, to feel and be present to the energy that is within and without. It was my father who first taught me to dance, long ago. When I was a small child, I would stand on his feet and let him lead me in the dance. Mindy and I dance to a song entitled, "I Am Always With You." I know my father dances with me always.

Thank you for reclaiming the power of Dance in your lives. Keep praying, playing and dancing with God.

My heart dances with you.

Pam

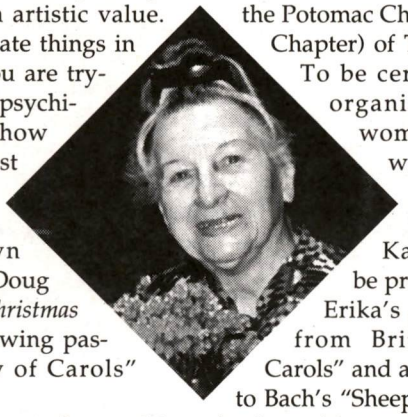
Potomac Chapter Honors Erika Thimey

"The mother of sacred dance in the Washington D.C. area" will be part of Discovering Worlds Within—Without at Festival 1992

A young dancer from Germany was asked to perform dance in a worship service in 1935 in Chicago, and sacred dance as we know it today was born. In 1931 Erika Thimey came to the U.S. from the Mary Wigman school in Germany and went on to become one of the founding members of our Sacred Dance Guild—now an international organization with over 700 members. In Germany she was only exposed to Protestantism, but in Chicago she found many faiths and many churches. She thought, "these people must be religious because there are so many churches." Dr. Von Ogden-Vogt, minister of the First Unitarian Church in Chicago and professor of Ecclesiastic Art at the University of Chicago, was the first to ask her to dance in the worship service.

During her professional career she had a professional dance company, the Washington Dance Theatre. In addition to stage performance, her professional company often shared in worship. Her choreography was always carefully designed to fit the architecture and liturgy of the particular church. In 1935 her work led ecumenical theologian Douglas Horton to assert, "All the arts ought to be brought back into the church, including interpretative dance as instruments...of worship." Before her retirement as a professional choreographer she was widely acclaimed both here and abroad.

Erika has been present often at sacred dance workshops in the area and is always ready to encourage young dancers in order to keep the flames of sacred dance burning in us all. Erika tells us,"When you think of expressing prayer, the first thought is upper body, but you can do the same thing with the feet—not just right, left, but something with artistic value. Dance should communicate things in an interesting way. If you are trying to communicate to a psychiatrist it doesn't matter how you do it, but dance must be interesting."



There is nothing equal to Erika's own words about her work. Doug Adams in his *Dancing Christmas Carols* included the following passage about "Ceremony of Carols" written by her:

"My choreography was influenced by the mood of the music and poetry. Yet I never attempted to follow literally the words of the carols. My aim was to express with my choreography the different emotions of Christmas: the anticipation, the joy and jubilation, the inner peace and quiet, the tenderness and loving care, the contrast between an icy, dangerous surrounding world, and a sheltered refuge within, and also a prayer, hope, glorification and exultation. I also used symbolism. During a harp interlude, for example, a dancer desperately looks and searches for something all over the church, under pews, up the windows and posts, behind pulpits and doors. Finally she returns to the sanctuary with a burning candle, cradling it and dancing blissfully around it and finally places the found light on the altar like an offering."

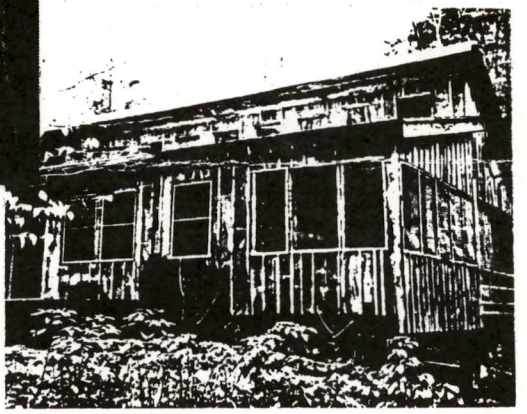
Erika will always be close to the hearts of the members of the Upper South and the Potomac Chapters (now the Potomac Chapter) of The Sacred Dance Guild. To be certain that our national organization recognizes this woman's remarkable talent we plan to recreate her choreography for this year's festival. Sandra Kammann's dancers will be preparing her works under Erika's guiding hand. Excerpts from Britten's "Ceremony of Carols" and a candlelight processional to Bach's "Sheep May Safely Graze" will be danced in our final worship on Sunday.

Erika danced in Chicago 6 years, Boston 2 years and in Washington, D.C. 40 years. She had both a professional company and a children's troop. After 40 years she retired to Smithville near Hagerstown in a renovated church that was built in 1910. When she retired in 1979, every denomination wanted her to do something so her retirement was really semi-retirement.

In spite of success, fame and a full life, the earthiness of our mentor shines through today, and she seems to still be the young dancer from Germany.

TEMENOS . . . where the spirit unfolds

Our LODGE is a gathering place for sacred dance, workshops and celebration. Within the 54-foot structure there is a 20'x28' OAK FLOORSPACE, kitchen/bath facilities and screened porch. Open May thru October. ACCOMMODATIONS in the Lodge, tents, or in our cozy cabins.



TEMENOS — a rustic and remote workshop and retreat center nestled in 78 acres of forest on a small New England mountain.

Write: Temenos, Star Rt. Box 84A
Shutesbury, MA 01072
Or Call: (413) 367-9779

KanKouran West African Dance Company

The Sacred Dance Festival is truly honored to have as one of its featured performers, teachers and groups, the KanKouran West African Dance Company, with Mr. Assane Konte as its director, choreographer and costume designer. Mr. Konte's choreography, staging and costume designs have been critically acclaimed, bringing kudos and awards nationally. The troupe has worked closely with the Kennedy Center as one of its national touring companies, introducing African culture to schools and universities through a series of lectures, demonstrations and performances. As one of the festival's headline faculty members, Mr. Konte and KanKouran will bring energy, excitement, education, and cultural enrichment to each day's activities.

The Washington Post's Alan Kriegsman describes a concert by KanKouran as "...not just a momentous dance occasion but equally a family reunion, a celebration of African American kinship and an act of devotional obeisance to a treasured cultural heritage. These, so to speak, extra-artistic enhancements combine to surround the event in a glow of exhilarated sharing. They also help to account for the prodigious show of audience appreciation before, during and after each performance."

KanKouran was founded in 1983 by its present leaders: Assane Konte and Abodou Kounta (musical director and master drummer), both natives of Senegal.

Mr. Konte began his dance training at the age of twelve. Studying with many prominent traditional dancers and musicians in Gambia, Guinea, Mali, Ivory Coast, Upper Volta and Togo. At age fifteen, Mr. Konte began dancing professionally with "Ballet African de Diabel Guee" of Dakar, Senegal.

After performing with "Ballet African de Diabel Guee" for ten years, Mr. Konte moved to the Ivory Coast and worked independently as a performer and instructor. He has received overwhelming recognition for his ability in dance, choreography, costume design, staging and musicianship from traditional audiences as well as professional producers of dance, theatre and the arts.

Mr. Konte came to the United States in 1978 and assumed the directorship of KanKouran in the summer of 1983. In addition to his responsibilities with KanKouran, he is on the faculty or The American University as a teacher and lecturer. He has worked for the DC Commission on the Arts and Humanities, Galludet Model Secondary School for the Deaf, the Duke Ellington School for the Performing Arts, the John F. Kennedy Center for the Performing Arts and numerous other appointments. He has been awarded 11 appreciation, leadership, choreography and performance awards.

KanKouran is a permanent part of the Institute for the Study of West African Culture. KanKouran states as its goal "to preserve and perpetuate traditional West African culture by providing quality entertainment and education to our local and national audiences in an effort to facilitate cultural enrichment and to foster a greater understanding of, and appreciation for African life." Through the integration of traditional forms of West African dance, music, and storytelling with the diaspora of West Indian and American culture, KanKouran seeks to promote intercultural understanding through education and entertainment.

A ceremony/performance by KanKouran always begins with the Drum Call. The drums "speak the prayer and request blessings for the dance ceremony to begin." Examples of dances include:

- **Diola.** In the Diola cultural tradition, a prayer celebration is held once a year to bring rain. When the rain comes and the harvest is good, the Koump (which symbolizes water) appears in celebration of a good crop. The Diola people perform the AKON-KON after the rain to demonstrate the strength of the workers after spending many long hours chopping rice stalks in the fields.
- **Fookroobah/Mandiani.** A dance that crosses three different countries—Guinea, Mali and Senegal. It is performed during the celebration of initiation of young boys and young girls into adulthood. The dance is also performed at marriages and other social activities. It is one of the fastest, most energetic and exciting dances of West Africa.
- **Yardal.** A lively ballet from the Casamance-Mandinka people of Senegal, this dance is performed to bring the blessing of healthy childbearing to a woman who has previously experienced a stillborn child; the dance is then performed after the woman has been blessed with a healthy child.
- **Diamanadie/Miarakadon.** From the countries of Senegal and Mali, this closing ceremonial event at the end of the year demonstrates the appreciation of the different ethnic groups in the regions of Maraka, Toucouleur, and Bambara.

This will be an exciting time for the Sacred Dance Festival, '92! Mr. Konte and another member of his professional company, Ms. Wilhelmina Joseph will teach Wednesday-Friday afternoons. The entire festival community will be able to take these classes as they will not conflict with the morning technique sessions. KanKouran will then perform on Friday evening, sharing time with the Avodah Dance Ensemble who will perform "Let My People Go," a collaborative work which looks at common experiences of the Black and Jewish communities.

You cannot afford to miss this !

Avoday Dance Ensemble

Tom Brazil

The Avodah Dance Ensemble performing "Let My People Go."

The Avodah Dance Ensemble, a nationally recognized modern dance company which explores Jewish liturgy, history and culture, will be appearing at the Sacred Dance Guild Festival this summer. The New York based company is under the direction of JoAnne Tucker. With a background including dance training from The Juilliard School and the Martha Graham School along with a Ph.D. in theatre from the University of Wisconsin, she began exploring the use of dance in the Sabbath Service in the early 70's. These initial experiences led to the founding of The Avodah Dance Ensemble. Avodah's repertory includes works by Tucker and guest collaborators Louis Johnson (choreographer of the movie, "The Wiz," pieces for Dance Theatre of Harlem and The Alvin Ailey American Dance Theatre) and Linda Kent (formerly a soloist with The Alvin Ailey American Dance Theatre and Paul Taylor Dance Company, she is currently a faculty member of The Juilliard School).Sacred Dance Guild Festival attendees will have an opportunity to see, work and worship with Avodah in a variety of settings.

Friday afternoon, JoAnne Tucker, assisted by company members Elizabeth McPherson and Beth Millstein, will lead a "dance midrash" worship. "Midrash" is a traditional rabbinic method of delving into the Biblical text. Highlights from the book Tucker co-authored, *Torah in Motion: Creating Dance Midrash* will be featured, as participants are guided to experience passages from the Bible engaging their intellect, creativity and physical energy.

"Let My People Go," a joint collaboration of Tucker and Johnson, will be among Friday evening's offerings. The work has been critically acclaimed, as having "both substance and texture with eloquence and emotional force suffusing spoken and movement sequences. Images and bodies seamlessly melt into one another. A vision of the Israelites in Egyptian bondage becomes a tableau of black slavery as Black and Jewish voices become one cry for deliverance." The 35 minute dance theatre piece looks at common experiences of the Black and Jewish communities. Now in its fourth season, the piece has brought together diverse audiences on college campuses, at community centers, in churches and synagogues. Traditional Biblical Hebrew chanting, the spiritual "Go Down Moses" and a variety of percussion instruments from around the world prove accompaniment to the energetic dancing of Kezia Gleckman Hayman and Deborah Hanna of The Avoday Dance Ensemble and Loretta Abbott and Christopher Hemmans of the Louis Johnson Dance Theatre Ensemble. Newman Baker's performance on the African "talking drum" unifies the piece. The Biblical Hebrew chanting of Cantor Ida Rae Cahana mirrors James Weldon Johnson's poetry, reminding viewers of the oppressive history that African Americans and Jews share.

On Saturday morning, Cantor Cahana, who regularly performs with Avodah, will lead worshipers in a Sabbath Service which integrates the dance settings of key Jewish prayers into the liturgy. "Binding," a dance midrash based on Genesis 22:1-19, when "God but Abraham to the test," will highlight the morning

"Stepping Into Prayer," an interfaith workshop with a mini-performance developed and led by Linda Kent, JoAnne Tucker and the Avodah dancers, provides an opportunity for participants to learn, pray and celebrate communally in dance. This session will include: a ritual movement warm-up, a look back in history to the first century through movement improvisation, a mini-performance of "The Lord's Prayer" and "The Alenu," and a communal creation of a concluding dance prayer.

For the ancient Israelites, the Hebrew word "avodah" meant worship or service and The Avodah Dance Ensemble is looking forward to exploring this tradition with Sacred Dance Guild members at this year's Festival.

MANY MOONS

washable menstrual pads—
100% cotton.
Wonderful! Free brochure.
Send #10 SASE to:
COTTON ALTERNATIVES,
6426 Baker Ave. NE, Minneapolis,
MN 55432 or call (612) 574-0830.
Cindy Boggs, SDG member.

Memorial

Ruth Rayton Ford

Past President, Sacred Dance Guild 1960 and 1961

Ruth R. Ford, wife of Albert F. Ford, died January 1992, in Faxton Hospital, Utica, New York. A memorial service was held January 26 in the First Baptist Church, Hamilton, New York. She is survived by her husband as well as two sons and a daughter.

Ruth was the daughter of the Rev. George K. and Edith Fowler Hamilton. She shared her younger years with several upstate New York communities as her father was called to serve pulpits in different churches.

Aside from her duties with her family, Ruth developed a strong interest in dance as a means of worship while she lived in Hanover, New Hampshire. She attended classes with Ted Shawn at Jacob's Pillow in Lee, Massachusetts. Ruth was a member of Margaret Taylor's original dance choir in New Hampshire and continued as director of the dance choir in 1951 when Margaret left. When they were well prepared, she took the rhythmic choir to perform at religious functions throughout southern New Hampshire and Vermont and in north-central Massachusetts.

By the time Ruth went to Hamilton, it was too late in life to organize a second rhythmic choir since there was no tradition in Hamilton concerning dance as an element in worship services. She always maintained a lively interest in sacred dance through correspondence and continued her membership in the national Sacred Dance Guild, of which she had been president in 1960 and 1961

In the Beginning...There was Dance

Carla DeSola

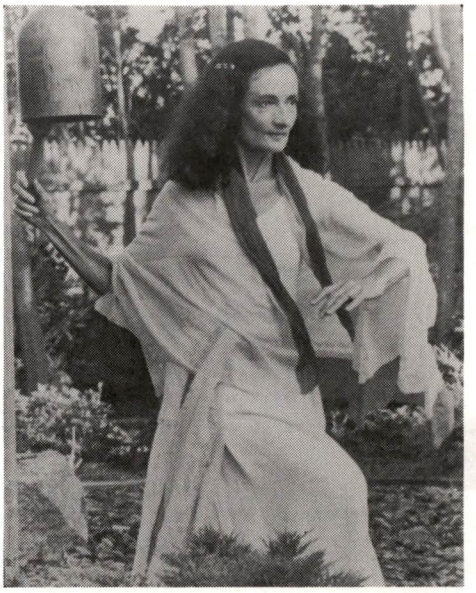
"The dance began in the beginning, in silence and stillness, as the world lay worshipping under the hand of God, for 'the spirit of God was moving over the face of the waters.' The dance began with God." So wrote Carla DeSola in her book *The Spirit Moves.*

A Festival of Liturgical Dance — a week of Dance and Prayer, will be held at All Saints' Episcopal School, Vicksburg, Mississippi, August 9 - 14, 1992. Carla DeSola, internationally acclaimed liturgical dancer, will lead the week-long Festival. This is the first conference of its kind at All Saints' School and indeed, the deep South. The week is open to all denominations, men and women, and is expected to attract participants from throughout the southeast.

Each day participants will take part in plenary sessions focusing on scripture reading and chant with movement and reflection on liturgical dance; techniques of liturgical dance; choreographic technique; sharing sessions; evening activities in various styles of dance.

Ms. DeSola, a graduate of Juilliard School of Music, is founder and former director of the Omega Liturgical Dance Company, in residence at the Cathedral of St. John the Divine, N.Y.C. She is currently an artist-in-residence at the Cathedral, and West Coast Coordinator of the newly formed Omega Peace Arts, as well as teaching and studying at the Pacific School of Religion, Berkeley, CA. DeSola's workshops and performances have taken her throughout the U.S., as well as to Ireland, Israel, France, Sweden, Canada and Australia. She has written *Learning Through Dance, The Spirit Moves: A Handbook of Dance and Prayer,* and the chapter "And the Word Became Dance" in the new book Dance As Religious Studies.

The Festival is being sponsored by All Saints' Episcopal School, and coordinated by Sylvia Farris, Liturgical Dance instructor at All Saints' Episcopal School, and Jan Luckett, Admissions Director and Conference Coordinator. Farris, a member of the Sacred Dance Guild, has long felt that spiritual development through movement and dance has been neglected. "We are overjoyed to have someone of Carla's fame and expertise to be our first leader!" Farris said. The Rev. David Luckett, Rector and Headmaster of All Saints', states that this will be an opportunity to discover or perhaps rediscover how prayer, dance and reflection can deepen one's understanding of his or her unique spiritual gifts and journey in faith.



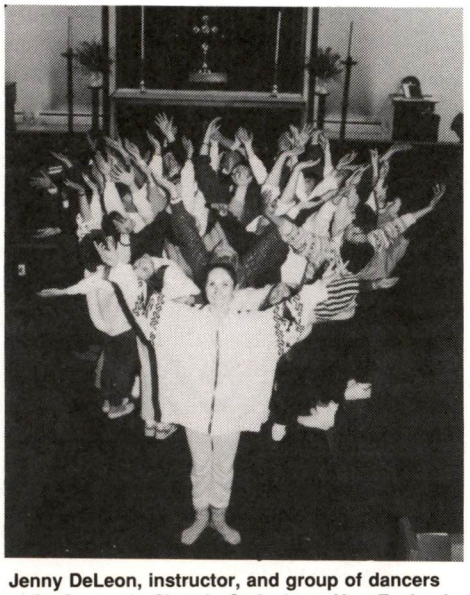
Carla DeSola

Still Mixed Attitudes to Dance in Church

from Sally Tripp

There are still very mixed attitudes towards the place of dance in church, in the experience of one of New Zealand's leading exponents.

Thirty-six women and men from Christchurch and environs and Nelson recently attended a weekend workshop under the tutelage of Aucklander Jennifer DeLeon. The workshop, at St. Saviour's Church, Sydenham, was sponsored by the Diocesan Board of Christian Education.



Jenny DeLeon, instructor, and group of dancers at St. Saviour's Church, Sydenham, New Zealand.

Jennifer DeLeon trained with the National Ballet School before working in Europe and America for 7½ years. She has toured New Zealand three times with performances of her own and others' choreography, and regularly teaches workshops.

Excited by the number who attended the Christchurch workshop, Jennifer DeLeon found some clergy to be very open to dance, but unfortunately some are still negative.

"Some people still have a split view about the body and soul — that the body is sinful. But I believe our bodies are vessels to be used for God's light," she said.

Jennifer DeLeon agrees there are times when dancers have done themselves a disservice.

"Some forms of dance can become self-indulgent. Dancers have to learn about the aesthetics of discipline, and stay true to a sense of worship," she said.

But dance is a very powerful form of communication, which can bring a strong response. "People respond more powerfully to something which combines audio, the visual and movement. They remember far better something that contains those three elements."

Because dance is still fighting to earn a place for itself, she advises dancers to exercise extra sensitivity and discipline, and to consider carefully what is appropriate for a given situation. She tends towards choreographed dance in the liturgy, but says there are occasions when free dance can be sublime. Everybody has the potential to dance, Jennifer believes. "If you can breathe, you can dance," she said. "The only thing holding people back is being too afraid, or too apologetic.

"Dance is about crossing edges. Do you dare?" she asked.

Advertise in the Journal

Ad per ONE (1) issue
- One-half page.....$100.00
- One-quarter page.....60.00
- One-eighth or business card.....40.00

Ad per THREE (3) issues
- One-half page.....$275.00
- One-quarter page.....150.00
- One-eighth or business card.....95.00

Classified Ads and Personals
- 1-10 words.....$5.00
- 10-20 words.....8.00
- 20-30 words.....13.00
- 30-40 words.....17.00

Liturgical Dance

by Loretta Manzara, C.S.J., Director of Liturgy, Ontario

In 1979, the Church in Canada began using a revised ritual book for the celebration of Marriage. Included in the pastoral notes of that book is a wonderful section on the use of movement arts within the wedding liturgy. For the first time, we have an acknowledgment of the appropriateness of gesture and dance within the liturgy.

In this article I would like to summarize an interview with Anna Douthwright, a leader in liturgical dance in our diocese, and a woman highly recognized for her artistic work in circles broader than South Western Ontario. Last June Anna was invited to present a workshop on liturgical movement at the annual Liturgical Conference held at the University of Notre Dame, Indiana.

Anna has also written a booklet entitled "Liturgical Dance as Ministry," from which I quote: "Dance as prayer is radiant with the glory of God, and transparent with the vulnerability of each person. It is a dance of life, in which people reach out of themselves fearlessly and lovingly to touch others. It is dance in which the Lord of the Dance becomes one with his people, and they feel the joy of being united with him, with each other, and with all of creation; movement towards the restoration of all things in Christ."

Over the past decade of her ministry, Anna has worked with many young people, involving them in gesture and dance for liturgical celebrations, often during the major seasons of the church year. Many of them have shared their sense of wonder and aliveness through written messages:

"Sacred dance frees me to express my human pain, joy, confusion and fear to God, becoming God's instrument to express in ourselves what is sometimes too deep, hidden and difficult for words."

One ll-year old said, "Dance has become a way of expressing prayer through my whole being."

"The joy that children experience through their participation in the liturgy through gesture and dance corresponds to a vital need within them," Anna says. "Children are interested in everything involving movement."

Anna believes that attention to the traditional gestures within the liturgy can help the whole community grow more conscious of themselves as an assembly of God's people. Signing ourselves with the cross, blessing with water, kneeling, standing and sitting all identify specific ways of acting out our worship of God and common bond of unity. Each of these gestures can become marvelously significant as we tune ourselves to the movement of the body, and the inner spirit of the heart.

Children participating in processions feel a sense of belonging to the community. Choreographing simple gestures for the refrains of hymns has been a primary way to introduce gesture into liturgical celebrations. Anna has found that simple gestures clearly and sensitively expressed, often elicit a response from many in the assembly. Young people are pleased to learn the gestures ahead of time and present them at the liturgy.

Our youth often feel alienated in the assembly; dance helps them both to express themselves and to be all the more present to the worship experience. The vitality and energy in our youth is one of the greatest gifts they have to offer before our God.

Because Anna deeply values our tradition and roots, she plans the use of gesture and dance for moments of the liturgy in which this expression would enhance what is taking place. She has used her art form in stylized procession, during the responsorial psalm, during the singing of the Exultet at the Easter Vigil service, as a reflective piece after the Communion Procession.

Anna's work is also functioning as a bridge on the ecumenical scene. As a universal language, dance expresses the heart or essence of our worship and is being sought by many of the mainstream denominations. She has worked with an ecumenical dance group for the past ten years where wonderful bonds of faith and sharing have developed. She is often invited to do workshops for the United and Anglican churches, and her leadership last spring with the production of "Tales of Wonder" has raised exploration into similar productions by many local communities.

Anna sees the dance as a means of liturgical and scriptural catechesis. By amplifying gestures, the community learns more deeply how it is to be as a worshipping body. By dancing the texts of our hymns and stories, the Word becomes more deeply imbedded in our community consciousness.

GEORGIA, NORTHERN CALIFORNIA MAINE, MISSISSIPPI, ARKANSAS

Have you heard from a regional/chapter rep? Were you welcomed to membership in the Guild? Do you know what fellow SDG members in your area are doing?

Probably not — Because your area needs a rep. If you are willing to act as a liaison between the Guild and your fellow members, please let us know. Involvement time is minor in return for the contacts you make. SDG needs you!!!

Contact Joann Flanigan, 1016 Coronado Ave, SE, Huntsville, AL 35802. Phone 205-881-8171.

or

JoAn Huff, 6 Baylis St., Oswego, N.Y. 13126. Phone 315-343-3690.

LETTERS TO THE EDITOR

From Laura Chirnside Schuster, Jakarta International School, Jakarta, Indonesia, January 23, 1992:

I am a dance/physical education teacher at the Jakarta International School and National Representative for Dance and the Child International in Indonesia and would very much appreciate information available from you. It is not possible to rent films or videos at this great distance but purchasing is possible....I can hand carry materials back to Indonesia. I'll be heading for the States March 27th and departing from the States within the first few days of April..... *(Ed. Note: Not only did we hear from Indonesia but also Cuba from the National Library requesting a copy of the SDG Journal.)*

Dear Guild Members:

The Festival '91 videotape is now ready as promised. We have taken ten hours of the festival and condensed it into a two hour video of highlights of the experiences we shared last summer.

There are excerpts of the workshops, concerts, the beach, the banquet, closing liturgy, and many other delightful moments. We are very happy to have the tape available for you and know it will bring back many warm memories of Festival '91.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild.

You can purchase the Festival '91 videotape by sending your order to Pam Gwozdz, 8240 Bellflower Rd., Mentor, Ohio 44060 enclosing your check for $22.95 ($19.95/video, $3.00/shipping & packaging).

With a dancing heart,

Pam Gwozdz

Report from the Nominating Committee

March 23, 1992, Joann Flanigan, Chairperson

The Sacred Dance Guild Nominating Committee consists of three persons who serve three years, with a rotating chair. The other two committee members are Dana Schlegel, who will chair the committee next year, and Fenna Stoub who will chair it in '93-'94.

One of the more pleasant aspects of serving on this committee is the contact with Regional Directors and the Directors-at-Large, and collecting their thoughts and ideas about sacred dance.

Lyn Shaw and Louise Jacobs, for instance, may be our only members from Utah, but both are highly active with sacred dance, and work with many others in the local churches, especially Lutheran, Presbyterian and Methodist.

"We seldom receive financial assistance, but see our dance as ministry," said Lyn. She believes she has been called by God as dance minister, and her Lutheran Pastor and congregation are truly supportive of her work. The *Journal* is very helpful, and she likes to read about what others are doing as well as finding out about the availability of books and other literature.

When Lyn and Louise get together with their group, they always begin with prayer before getting into any kind of discussion, and then the rehearsal begins.

Lana Spraker, Director-at-Large through 1994, has been successful at getting the congregation moving, not an easy task for many of us.

Lana feels that sacred dance should not be out of the reach of the congregation, and has found it helpful to embody it at prayer in a meaningful way. Her approach is to have people experience sacred dance as an opening to a higher spiritual presence. Teacher of Tai Chi Ch'uan, her sacred dance ministry is mainly at St. Augustine By-the-Sea, an Episcopal Church in Santa Monica.

Sally Baker Rothenburger, sacred dancer and teacher from Louisville, generously agreed to take over as Regional Director of Kentucky when Lisette Markham could no longer do it. Sally has been highly instrumental in moving sacred dance right along in her region. Together with John and Jill Weinrich, who transferred from Connecticut, Kentucky has been greatly enriched by lots of sacred dance in worship services as well as various other settings.

Carolyn Moon, another one of our nine Directors-at-Large, mentioned that the New York, Southwest Connecticut Chapter recently met with Alan Tung of the Omega Liturgical Dance Company, in order to pool their resources and share mailing lists. The Crypt at the Cathedral of Saint John the Divine in Manhattan was the scene of a joint Sharing Workshop where participants showed their dances and videos.

Carolyn and Grace Parker will soon do a seminar for the Methodist Church in White Plains.

Our 29 Regional Directors who took office from 1 October, 1991 through 30 September, 1992 are: ANN PENICK, Alabama; DENISE DOVELL, Arizona & New Mexico; KAREN JOSEPHSON, Connecticut & Rhode Island; MARSHA MONTGOMERY, Florida; STEPHANIE LeBLANCE, Hawaii; BONNIE PARR PHILIPSON, Idaho; MARY ELLEN LEWIS, Iowa; MARIL CRABTREE, Kansas & Missouri; SALLY ROTHENBURGER, Kentucky; ROSALIE BRANIGAN, Louisiana; RUBY WILES, Heartland (N & S Dakota, Montana, Wyoming); JOAN SPARROW, Massachusetts; SHARON SHULTE, Michigan; DANIELLE HENJUM SMITH, Minnesota; NANCY PHILLIPS, Nebraska; MARIE LOEFFLER, New Hampshire; LORI MANGANO, New Jersey; DIANE TUCKER, TENNELINA (N & S Carolina, Tennessee); CHERYL STRICKLAND, Oklahoma; PAM SHAW, W. Pennsylvania; BARRIE GIBBY, North Texas; BARBARA PAUL & MARTHA ANN KIRK, South Texas; LYN SHAW, Utah; ROSETTA NEWTON, Vermont; BETSEY BECKMAN, Northern Washington; FRANCIS NASH, Western Canada; ANNA DOUTHWRIGHT, Eastern Canada; SALLY TRIPP of New Zealand, represents the Overseas.

Our Regional Directors serve one year, from 1 October to 30 September. Watch for your ballot—make your choices and send it back right away. SEE YOU AT FESTIVAL '92!

Memorial

For Teresina

With all my love, Carla DeSola, her "co-worker"

I am praying "Holy Mary, Mother...our sweetness, our hope..." and I close my eyes momentarily, and Teresina passes by, for she was a mother of the spirit for me. I praise you God, for Teresina, a pioneer in life and death.

Teresina Havens passed away on Feburary 14, 1992, in Portland, Oregon. She was a lover of sacred dance, and I believe known to many people in the Guild. She, and her husband, Joseph, are/were two of the dearest and most influential people in my life. I thought I would "lift" up her praises here, and also invite others who knew her to do so.

Teresina, who was 84 or 85, chose to forego a complicated heart operation, knowing she might die. She was getting weaker, and asked me to choreograph a "Dance of Passage" for her, to be danced with Betsey Kenworthy and Lucy McIver. This was to be part of a larger goodby ritual. As she directed, it was to be "A dance of passage, to help Teresina's spirit unwind, into the luminous void." It did indeed happen, and took place on a deck overlooking rolling hills, at the beautiful home of Suzanne and Jim Dion. She said to do it whether she was there in person, or in the spirit. She was there in the spirit. I believe she chose the following lines, by a Quaker writer, Robert Hubberthorne. They were read by Twing, her son, and speak of her soul: "Do not seek to hold me,.../for it is too strait for me;/and out of this straitness I must/go, for I am wound into largeness."

The ritual was conducted, as she wished, and I can only bow in gratitude for being a part of her life, and serving her this way. Her husband Joe was magnificent, leading us all in *Syrtos*, a Greek dance they often did at Temenos.

We danced on and on, for her sake, and for our sake

Teresina was a Quaker/Buddhist, and for many years she and Joseph ran a Quaker retreat center near Ameherst, called Temenos. We met twenty years ago at a workshop, and they quickly became my teachers. Some of my earliest sacred dance workshops were under their direction, and they became for me a touchstone for living with integrity, seeking the spirit in all things, caring for the earth, and "dancing for peace." Teresina and Joe were trying to gently introduce movement into Quaker worship, and were very active throughout the country, working on a variety of human rights issues. She had a doctorate in oriental religions, and danced each day as part of her afternoon meditation. An indomitable soul, she would joyfully swim in their pond until almost winter. (She didn't feel cold the way most people did.) Teresina was outrageously unpredictable, at times appearing eccentric, but was really *radically* inner-directed. Her surprises more often than not led to rich insights for all around her. She loved to sing hymns, and wrote her own lyrics for many songs. She knew about herbs and compost, privies and fireflies, as well as esoteric Buddhist doctrine! Those who attended Pacific School of Religion, summer of 1990, might remember her *dream table,* held each morning at the breakfast table. Pendle Hill is publishing a book she recently completed on dance meditations and exercises, *Mind What Stirs in Your Heart.*

I believe a great soul is home, and the stars are singing.

(Note from Carla: It occurs to me you might have some memories to share. Please send them in for the next issue.)

SACRED DANCE ACTIVITIES

CALIFORNIA

From Margaret Taylor Doane, Fresno: Margaret led intergenerational dancing of carols on December 1, 1991. Christmas Carols, moving in a circle while singing, originated in the medieval Christian churches. The clergy and the people joined in these festive carols during the 12 days of Christmas which spanned from the Nativity to the Epiphany when the Christ Child was revealed to the sages of the East and symbolically presented to the world.

During the Renaissance there were edicts against dancing in the churches; so the people danced their carols on the plaza in front of the church or in the market place. Gradually the ecclesiastical terms became forgotten and other words were substituted by the folk of the village. In the "Twelve Days of Christmas" we find a mixture of sacred and secular terms. "True Love" was an accepted term for the love of God. It is used in "The Cornwall Carol" and we see it in our hymnal when we sing "Love Divine, All Loves Excelling" and in "O Love that Will not Let Me Go." The words for the gifts in "The Twelve Days of Christmas" have intrigued me and I have let my imagination offer some vaguely possible original words: "Partridge in a pear tree," why not "The Most Holy Paraclete." "Turtle Doves?" Yes, see Luke 2:24. Two doves were offered by his parents when the Christ Child was dedicated at the Temple. "Three french hens," why not "Three foreign kings" or "Three kings a-seeking, Four shepherds kneeling." "Five golden rings," why not announce: "Five glorias sing, Six sheep a-sleeping; Seven angels dancing; Eight days at the temple (Simeon and Anna at the Temple recognize the divinity of Christ. Luke 2:25-39), "Nine voices singing." "Ten lords a-leaping," why not: "Tender love revealing." "Eleven pipers piping," why not: "Heaven brings this Blessing; Epiphany!"

From Barbara Lyon, Fremont: In January I presented my work of healing movement for The Guild for Psychology Studies. Starting with focus on our breath and continuing to pay attention to the breath, asking ourselves the questions; how does it feel to breathe in God's breath...what are we breathing out...what are we wanting to let go...is there an effect on the other from what we exhale.... Continuing to check in with our breathing response we moved our attention to other parts of our body first asking ourselves how we are in our body...how our bodies are in the world...then taking time to be with our jaw, neck, shoulders, arms, chest, back, hips, legs, feet, etc. After a sharing time, we created movement expression (our dance) to clarify for ourselves and communicate our discoveries. To music, and with partners we developed the communicative steps further with a hand dance, then a foot dance. The sharing was energetic and full of warm humor.

An Episcopal priest (Don Shell) and I shared seminar space leading the annual retreat of the School for Deacons of the Northern Diocese of California. I led an hour of healing movement and Don followed with quiet meditation and a talk.

From Wing It!, Cynthia Winton-Henry and Phil Porter: Wing It! had a tour to the Chicago/Northern Indiana area between April 29-May 5, 1992 visiting Judy Chatfield, the Goshen Dance Community, Diane Rawlinson and Maggie Kast, Ruth Duck and Don Wardlaw at Chicago seminaries. 1991 was an exceptional and productive year for Phil and Cynthia. Highlights included the week in Chicago at the SDG Festival, beginning a corporate seminar version of InterPlay in November and work in New York, Minnesota, and Hawaii in the Fall. At the moment their work is finding its way into master classes at universities, high schools, Stanford Hospital's Patient Advocate Program, as well as various performance series.

From the Newsletter of Southern California Chapter: A workshop "Dance: Celebrate Congregations" was held on March 28, 1992 at the Los Ritos United Methodist Church, Long Beach. The January Workshop in Burbank was led by Carla DeSola. The April Annual Concert in Pasadena was coordinated by Suzanne Horn. The September Workshop in Ventura was coordinated by Elaine Freidrich. December SDG Family Christmas Party in Northridge gathered young and old alike to enjoy Christmas Carol dances led by Jeannine Bunyan. March 28 at Long Beach at the Los Altos United Methodist "Celebrate Congregational Dancers" was the event planned for directors working with people having minimal dance training and on April 25 in Pasadena at the Holliston United Methodist the annual concert "Visible Voice of God IV" was held under the coordination of Suzanne Horn.

CANADA

From Ontario: Anna Douthwright conducted the following workshops: "Liturgical Dance," which was in preparation for Lent and Easter on February 1 at St. Patrick's Catholic Church in London. A second work, "Movement and Spirituality," included four sessions and was held at the Medaille Program Centre.

COLORADO

The Rocky Mountain Chapter of the Sacred Dance Guild presented "Arise! Arise! Arise! Arise!" on March 28, 1992 at the Great Hall of the Iliff School of Theology in Denver with Paul Fiorino as the workshop leader. He taught technique and his own choreography to the "Hallelujah Chorus" from "The Messiah." Rocky Mountain Sacred Dance Guild, Denver also reports: Fall Workshop "God is Love" with Aloha Ka Makua at Iliff School of Theology, Great Hall on November 2, 1991. Signed Choreography led by Valerie Daniell and Polynesian Dance led by Donna Lufina Toleafoa was included in the workshop. "Those who love not know not God; for God is Love." (John 4:8)

GEORGIA

From Moving in the Spirit, Atlanta: February 29 the University of Georgia at Atlanta Concert Dance had a field trip to various areas of Atlanta.

From Moving in the Spirit: "Grandma's Song"— a rockin' musical—was presented on Friday, November 8, 1991. Leah Mann, Artistic Director was nominated for the Paul Robson Award. The group is in the process of fund raising to continue serving children in the inner city of Atlanta.

ILLINOIS

From The Carbondale Dance Center, Carbondale: Dances of Universal Peace with Alloudin Ottinger were shared at the Church of the Good Shepherd on Saturday February 1, 1992. This is an annual event: "Through music and dance, toward one world, within and without."

From Leigh Richey, Evanston: "Contact Improvisation/InterPlay, An Uplifting Experience!" was shared January 26, February 23, March 29 and April 26 at Links Hall. These workshops were facilitated by members of the Lakeshore Chapter of the Sacred Dance Guild.

Maggie Kast, M.T.S., Chicago reports: "Ritual-Making" beginning February 1. The day began with exercises to free body and voice to respond spontaneously. Improvisation in pairs came next and later the participants used the morning's movement and vocal skills to build rituals around the materials which we brought in. The day ended with a performance of the ritual event, followed by discussion. The workshop was sponsored by Oasis Center, Chicago.

The Second Annual Doris Humphrey Technique Workshop was held December 28, 1991 - January 4, 1992 at Oak Park. It was conducted by Ernestine Stodelle and assisted by Mira Pospisil and Gail Corbin. The purpose: At the heart of Doris Humphrey's choreographic style lies her technique of natural movement. Scientifically based on the theory of "Fall and Recovery," the technique develops the bodily skills and fluency of motion necessary to the interpretation of Humphrey's works. *(Ed. note: The dance called "Shakers" was choreographed by Doris Humphrey, and is probably the earliest dance notated, based on the religious dance of the sect.)*

From Karen Jonas, Chicago: Improvisation (Reflection on InterPlay, Festival '91) When I begin/totally present, flowing, whole body listening, alive,/I know. All the hidden secrets come flowing out/to fill me with the power of rage and pain/energy pulsing rivers through my soul. I've never been so strong, so free, so right. Meaning works its way into my bones (or out from there)/through soft. dark, moist spaces in between/into the dry foundation/or deeper still within. I am surprised and full. The depths provide new food for feel/and movement/stillness come unbidden. Reaching down, like reaching up, we stretch the limits/and find elastic cords are pulled/released/without a snap or break. I let myself be pulled, I heed the spirit,/and so we improvise our dance.

From D.J. Andrew, Rockford: Dances of Universal Peace had a workshop on March 7 at the Unitarian Church, Rockford with Mary Martha Metzler and D.J. Andrews as Coordinators. The Dances of Universal Peace are a form of sacred dance using song and movement in simple folk dance patterns. Set to sacred phrases from the many traditions of the earth. they are designed to promote peace through the arts, peace within individuals and among groups.

From The Chicago Moving Company, Nana Shineflug (faculty at '91 Festival): 20th Anniversary Concert featured Dan Wagoner's "When Anything Seems Possible, Very Little Will Do Nicely" and was held February 14, 1992 at the Dance Center of Columbia College, Chicago.

KANSAS

From Spring Equinox Gathering, Shining Heart Community, Kansas City: March 20-22 with Saadi Neil Douglas-Klotz, Kansas City "Deep Ecology, Deep Body, Deep Peace," "Deep Body and Desert Wisdom, A Common Ground for Peace," "Dancing with the Aramaic Jesus," all at St. John's Center. These were dances of Universal Peace and healing body meditation organized around the traditional native wisdom of the planet and the discoveries of the New Physiology.

MICHIGAN

From Forrest Winston Coggan, Comstock Park: On December 6 a Holiday Showcase House and Sale: "Living with Art" by International Friends of Transformative Art was held as a fund raiser. "Transformative" is simply another name for the spiritual truths which underlie all great or meaningful art.

MINNESOTA

From Virginia Huffine, Rochester: My Seraphim group continues but we have no performance to report. My Unitarian group did a spoof of Garrison Kiellor's "Lake Wobegon" at a church potluck - not exactly liturgical - but a sharing experience .

Virginia also sent the following: *Stern's Performing Arts Directory*, an annual 500-page directory of the dance and classical music fields, contains a liturgical dance section. Listings in *Stern's* are free of charge. Members of the Sacred Dance Guild and others who feel that their professional standing warrants inclusion in the next edition are invited to request a listing. Requests must be in writing and should include individual or company name, address, phone and fax numbers, and a brief description of work. Companies and groups should also supply the following information: Artistic Director; Executive Director; number of dancers, type of music used (live, taped, or both); and parish, church, or school affiliation.

Letters should be accompanied by supporting documentation such as brochures, press kits, or programs. The deadline for the next edition, to appear in September, 1992. is May 1, 1992.

The liturgical dance category of the 1992 edition

of *Stern's* contains a rich and diverse network of professionals (both clergy and lay) who are active in their commitment to and advancement of liturgical dance. The directory is widely consulted as a reference work and is to be found in libraries across the country .

Stern's Performing Arts Directory, 33 W. 60th Street, 10th floor, New York, NY 10023, (212) 245-8937, 800-458-2845 .

NEW YORK

From Omega Institute, Rhinebeck: "Conscious Aging, A Creative and Spiritual Journey," a three-day conference was presented on May 1, 2 and 3, 1992. Those working with dance were Pauline Fisher and Liz Lerman. Workshops were about the process of making dances that tell our stories in a powerful and personal way. It included simple warm-ups, improvisation exercises and working with music and words. The material was based on Liz Lerman's extensive experience in dance, choreography and teaching, as well as her extraordinary senior adult dance company, Dancers of the Third Age. Participants also explored how bringing dance into community settings, from senior centers to families, can awaken creative and positive expression in people of all ages.

Omega Peacearts, Cathedral of St. John the Divine, New York, reported: Thursday April 16, 1992 "Stabat Femina: Woman at the Cross." Those participating: The Cathedral Choir, Wesleyan Dancers, Carla DeSola, Omega Peace Arts Ensemble, and the Omega Dance Company. "Stabat Femina" was the first in a special series of events celebrating the feminine principle by exploring the lives of women in the Bible. It was the dream to create works which we can share with other churches, sacred music and dance organizations, peace centers and women's organizations. "Stabat Femina" told the story of the women who waited on that Thursday so long ago and of Claudia Procula, Pilate's wife, who dreamed of Jesus' crucifixion — with sounds of contemporary conflict which suggested Africa, the Middle East and Early America. With the congregation acting as pilgrims, the entire Cathedral was used as the setting, flowing from the contemporary to the historical, from the Annunciation (in which the Madonna does a Magnificat dance to a simple Vietnamese song) to the Crucifixion.

World Dance Alliance is Born: The World Dance Alliance was founded in July of 1990 at the International Dance Conference in Hong Kong. The alliance aims to be a primary spokesman for dance, devoted to the support and preservation of all kinds of dance, with membership open to organizations and individuals worldwide. With centers in three of the world's major cities — Paris, New York, and Hong Kong — the alliance also hopes to foster greater awareness of dance issues throughout the world and greater collaboration between its various dance communities. For further information: Genevieve Oswald, c/o Dance Magazine, 33 W. 60th St., New York, NY 10023.

NEW ZEALAND

From The Christian Dance Fellowship of New Zealand, *On the Move*, Vol. 3, No. 4 October - December, 1991: Jerusalem Experience: The YMCA in King David Street, Jerusalem, was the gathering point for leaders and teachers in the dance and movement ministries from all around the world to meet from the 18th to the 31st of August. New Zealand was well represented with Shona Dunlop MacTavish of Dunedin teaching on the Bodenweiser Modern Dance Technique; Debbie Bright from Wellington teaching on aerobics, spontaneous dance and how to use improvisation in worship, and choreography; and Rosalyn Smaill took a session on the use of flags and banners in worship and intercession.

OHIO

From Sister Barbara Eppich OSU: Reflections on Chicago's Festival "Diversity": Arrival — early on Monday afternoon to enjoy a good beginning. Wonderful accommodations. Cool weather, sunny and clear. Board meeting to begin on Tuesday at 10 a.m. At 5 p.m. still...so many facts and figures....no time to say hello. Schedule very busy, Carla, Carolyn, prayerful Phil and Cynthia...what Interplay... what fun. Concerts, receptions, bus trips, wrong turns, food, friendships, laughter, the Treasurer's Report - was it that funny? *(Ed. note: Yes Barbara, it was "that funny," but it was something we really needed. Thank you.)*

OKLAHOMA

From Bill Walker: I was moved to write this poem by my experiences at Festival '91. This was my first Festival, and I enjoyed it immensely!

Promise in the Air.

We come from ways so far apart/different places and ways/different hearts/kept apace apart apace/ Then I first see your grace/funny, yet refined/I wait with open arms/open-ended mind's eye/I wait/jumbled all together my heart apace/in this heart awake week/of love and prayer/of chocolate and roses. To think of those lovely faces/greeting the entourage of day/and each day's work/the lovely faces of sweat and work/of love and prayer/of roses and hope ... I look into your heart/you into mine/our jeweled-jointed feet/point in and out/point out the way/point to the heart/and days of feet work and sweat/and love and prayer/days of roses at our feet/and promise in the air. I touch your soft skin/your fragrant hair/the flatness of your shoulder blade/your firmly postured back/as we embrace/in care and healing/and all around/the sounds of beautiful voices/like children's voices/eager, playful, innocent/in the work of tears and prayer/in the work of roses at our feet/and promise in the air. We say goodbyes/flying time has flown/our hearts/kept apace apart together/Mended/ praising God/we head for new places/no one going back quite the same/but in the main/filled with love and hope/having done the work/having felt the pain/roses at our feet/movement in our prayer/and promise in the air.

©W.H. Walker, September 1991.

OREGON

From Barbara Miller: October 15 began a five-week class on Dancing the Seasons at Maryhurst College for Liturgical Arts Resource Center. On December 1, l99l the Annual Carol Dancing at Maryhurst College by Columbia Willamette Chapter of SDG .

PENNSYLVANIA

From Alice Elle Radar, Lehigh Valley: I have been doing dance at Peace events with groups who simply wish to dance Peace Theme. Peace is empowerment: If you want peace, work for justice. If you want justice...Love Spirit, Dance!

VIRGINIA

From National Dance Association, 1900 Association Drive, Reston: International Dance Week is April 26-May 2, 1992. The 1992 NDA Convention is April 7-April 11, in Indianapolis, Indiana. On May 13-17, 1992 ACDFA National Festival will meet at Arizona State University, Tempe, AZ. Other meetings included this past year are: February 15-16, 1992 Society of Dance History Scholars; February 15-16, 1992 Midwest District AAHPERD Dance Workshop; February 25-March 2, 1992 World Congress on Arts and Medicine; February 26-March 1, 1992 American College Dance Festival Association MidAtlantic Regional Festival; February 28-March 1, 1992 Dance and Technology—Moving Toward the Future; March 12-15, 1992 First National High School Dance Festival.

From Gwen Spear Meng, The Center for Spiritual Formation, Norfolk: A Sacred Dance Workshop "Discovering The Divine Dancer Within" was presented October 26, November 2, November 9, 1991 at the Sacred Heart Church.

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting at the home of Annie Zahradnik, Wickliffe, Ohio, February 7-8, 1992. Members Present: Barbara Eppich, O.S.U., Marilyn Freas, Pam Gwozdz, Carla Kramer, Margaret Marszal, H.M., Anne Slesinger, and Annie Zahradnik. Kathryn Mihelick attended the Saturday session.

The minutes were read and approved with corrections. M/C. Kramer. S/Sr. Margaret Marszal. Passed.

Future Board Meeting: The next board meeting is tentatively set at the Connecticut home of Joyce Smillie the weekend of April 24, 1992.

New Business:

Festival Advertising: Carla Kramer moved that the Guild spend $85 for an ad for Festival '92 in the Miami Conference Program of The American Dance Guild. S/A. Zahradnik. Passed.

Program Director/Festival Director: Mary Jane Wolbers recommended a revision of Article VII, Section 7 of By-laws to read: The National Program Director shall initiate plans for Guild sponsored events, act as advisor to Festival Director(s), coordinate and review all plans and information on these events, and maintain a resource file of potential leaders. All plans and publicity shall be subject to Executive Board approval and any profits from nationally sponsored events shall be deposited in the Guild treasury." Sr. Barbara Eppich moved that this change shall become effective February 8, 1992, until such time as it can become incorporated in the By-laws as a process of the five-year review. S/Carla Kramer. Passed.

The meeting adjourned at 11:35 p.m. for lunch and reconvened at 12:55 p.m.

Festival '92 Brochure: The Festival '92 brochure was reviewed and accepted with revisions. M/K. Mihelick. S/A. Zahradnik. Passed.

Non-profit Marketing Report: The Board voted not to subscribe to the "Nonprofit Marketing Report." Consensus.

Regional Sacred Dance Development Grant Application: Anne Slesinger moved to table the discussion of the Seed Money and Grant Application forms until such time as the Director of Regions and Chapters can be present. S/K. Mihelick. Passed.

Correspondence: Sr. Barbara moved that two letters be drafted: One to be drafted by Sharon Miller, Bookkeeper to Diane Rawlinson regarding I.R.S. regulations concerning Festival '91 gains and a letter drafted by Pam Gwozdz and Sr. Margaret Marszal to Cynthia Winton-Henry regarding the fiscal accountability of Festival '93. S/A. Zahradnik. Passed.

The meeting adjourned at 3:00 p.m. M/A. Zahradnik. S/K. Mihelick. Passed.

Respectfully submitted, Marilyn Ann Freas, Recording Secretary.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

CALENDAR

May 15-18, 1992 - **Waking up to our Story, the Human Story, the Earth Story** with Thomas Berry, Coleman Barks, Gioia Timpanelli and others, Geneva Park, Orillia, Ontario, Canada. Contact: The Applewood Centre, P.O. Box 148, Belleville, Ontario, Canada K8N 5A2. Phone (613) 967-8520.

June 11-14, 1992 - Ohiodance Festival, featuring a "sacred dance day," **Leap of Faith**, with Kathryn Mihelick and Leaven Dance Company. Contact: Vicki Dummer, Executive Director, Ohiodance, 61 Jefferson Avenue, Columbus, OH 43215.

June 12 -14, 1992 - **Dance in a Global Community: Celebrating our Differences.** American Dance Guild Conference, The New World School of Arts, School of Dance, 300 NE Second Ave., Miami, FL 33132. Contact: American Dance Guild, 31 W. 21st St. 3rd Floor, New York, NY 10010. Phone (212) 627-3790.

June 23-28, 1992 - **Sacred Dance Guild Festival '92**, Episcopal High School, Alexandria, VA. Contact: Anne Slesinger Phone (703) 273-1937.

June 27-July 4, 1992 - **Heartland Dance Training Retreat**: "Spirit and Nature Dancing Together," Heartsong Community, Deer, Arkansas. Contact: Center for the Dances, K.C. Leroy, HRC 62, Box 690, Deer, AR 72628. Phone (501) 428-5585.

June 29, 30, July 1-2, 1992 - **June '92 Dream Convention**, Myrtle Beach Convention Center, Myrtle Beach, S.C. Contact: Dance Makers, Inc., Convention Director Marjorie Palmer Perry, 310 Sweetbrier Road Greenville, S.C. 29615.

July 6-31, 1992 - **The University of the Arts Summer World of Dance**, Philadelphia College of Performing Arts, School of Dance, 320 South Broad Street, Philadelphia, PA 19102. Contact: The University of the Arts, Admissions Office, Summer World of Dance, 320 South Broad Street, Philadelphia, PA 19102.

July 13-17, 1992 - **Using Visual Arts in Worship with Doug Adams.** Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 13-17, 1992 - **Humor in Healing**. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 19-25, 1992 - **As You Wish...** A conference for clowns, mimes, puppeteers, dancers, storytellers and worship planners, John Carroll University featuring Susan Cole and Stella Matsuda, sponsored by Phoenix Performing Arts Ministries. Contact: Phoenix Performing Arts Ministries, Drawer 5665, Virginia Beach, VA 23455. Phone (800) 258-5323.

July 20-24. 1992 - **Experiencing Spirituality Through Music and Movement** with Robert Maynord and Doug Adams. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-24, 1992 - **Biblical Humor and the Lively Arts, Holy humor and wholeness:** Humor and the Story in Ministry with Pacific School of Religion Faculty. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-26, 1992 - **Dancing with the Aramaic Jesus:** Annual Week Retreat at LaSalle Manor, Plano, Illinois with Neil Douglas-Klotz, Br. Joseph Kilikevice and Kamae A. Miller sponsored by Abwoon Study Circle & the Dominican Community. Contact: Margaret McKenzie, 1001 S. Lorraine #E-2, Wheaton, IL 60187. Phone (708) 665-2721.

July 27-31, 1992 - **Dance and the Church: Men, Youth, and Women Creating** with Pacific School of Religion Faculty. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

August 3-7. 1992 - **The Spirit Moves** with Carla DeSola. Contact Dr. Carol Voisin. Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

August 9-14, 1992 - **All Saints' Festival of Liturgical Dance** with Carla DeSola leading, Vicksburg, Mississippi. Contact: Sylvia Farris, All Saints' Episcopal School, Vicksburg, Mississippi 39180.

August 14-17, 1992 - **Creating Male Spirit**, A creation-centered spirituality retreat for men with Brother Joseph Kilikevice, O.P. and Hal Dessel, M.S.W., Resurrection Center, Woodstock, Illinois. Contact: David Haskin, Registrar, 2106 Bascom Street, Madison, WI 53705.

August 15-17 and August 18-22, 1992 - **Jazz Dance Workshop** and **Jazz Dance World Congress**, Northwestern University, 614 Davis Street, Evanston, IL 60201. Contact: Phone (708) 866-9443.

September 12, 1992 - **A Day of Dance and Worship**, an all day workshop, Birmingham, Alabama: Sacred Dance for Children with Ann Penick, Israeli Dances with Cindy Free, and Processions & the Lessons with Joann Flanigan. Contact: Ann Penick, Alabama Regional Director, 205-595-3954.

Executive Board Meetings

Spring Meeting: April 24-25, 1992, Joyce Smillie's house, Connecticut.

General Meeting: June 23-28, 1992, Episcopal High School, Alexandria, VA.

FINA
dancewear

Wholesale catalogue available to:

SACRED DANCE GUILD MEMBERS

Please send request stating you are a member of SDG to:

FINA DANCEWEAR
c/o Joyce Smillie
2570 Hempstead Tnpk.
E. Meadow, N.Y. 11554

SACRED DANCE GUILD JOURNAL
201 HEWITT
CARBONDALE
ILLINOIS 62901

Non-Profit Org.
U.S. Postage
PAID
Carbondale, IL
Permit No. 127